

L'istesso tempo.
Soprano.

leggiere

p
Now Gil-pin had a pleasant

Alto.

p
Now Gil-pin had a pleasant

Tenor.

p
Now Gil-pin had a pleasant

Bass.

p
Now Gil-pin had a pleasant

L'istesso tempo. (♩ = 96.)

Now Gil-pin had a pleasant

p leggiere

wit,— And loved a time - ly joke,— And thus un-to the

wit,— And loved a time - ly joke,—

wit,— And loved a time - ly joke,— And thus un-to the

wit,— And loved a joke, and loved a time - ly joke,—

Cal-len-der In mer-ry guise he spoke:—

p In mer-ry guise he spoke:—

Cal-len-der In mer-ry guise he spoke:— *mp* I

p In mer-ry guise he spoke:—

The first system of the musical score consists of four vocal staves and a piano accompaniment. The key signature is D major (two sharps). The vocal parts enter with the lyrics "Cal-len-der In mer-ry guise he spoke:—". The piano accompaniment begins with a melody in the right hand and a supporting bass line in the left hand. Dynamics include *p* (piano) and *mp* (mezzo-piano).

N

came because your horse would come; And if I well for - bode, My

N

The second system of the musical score continues the vocal and piano parts. It begins with a large "N" marking the start of a new section. The vocal parts continue with the lyrics "came because your horse would come; And if I well for - bode, My". The piano accompaniment provides harmonic support. Dynamics include *p* (piano).

cresc. *mf*

hat and wig will soon be here, They are up-on the

The first system of the musical score is in D major (two sharps). It features a vocal line and a piano accompaniment. The vocal line begins with a crescendo marking and a mezzo-forte (mf) dynamic. The lyrics are "hat and wig will soon be here, They are up-on the". The piano part includes triplets and a mezzo-forte (mf) dynamic marking.

p

The Cal-lender, right glad to find His friend in

p

The Cal-lender, right glad to find His friend in

road. — The Cal-lender, right glad to find His friend in

p

The Cal-lender, right glad to find His friend in

dim. *p*

The second system continues the musical score in D major. It features four vocal staves and a piano accompaniment. The lyrics are "The Cal-lender, right glad to find His friend in" repeated three times, followed by "road. — The Cal-lender, right glad to find His friend in". The piano part includes a decrescendo (dim.) marking and a piano (p) dynamic.

mer-ry pin, ——— Re - turn'd not a sin-gle

mer-ry pin, ——— Re - turn'd him not a sin-gle

mer-ry pin, ——— in mer-ry pin, ——— Re - turn'd him not a sin-gle

mer-ry pin, ——— in mer-ry pin, ——— Re - turn'd him not a sin-gle

p

word,

word, re - turn'd him not a sin - gle word,

word, re - turn'd him not a sin - gle word,

word, re - turn'd him not a sin - gle word,

pp

rall. mf

p

But to the house went in; Whence

rall. mf

p

But to the house went in; Whence

molto rall. f

Molto Andante e maestoso.
(with mock dignity.)

straight he came—with hat and wig;— A wig that flow'd be—

straight he came—with hat and wig;— A wig that flow'd be—

straight he came with hat and wig; A wig that flow'd be—

straight he came—with hat and wig;— A wig that flow'd be—

Molto Andante e maestoso. (♩ = 69.)

sf p sf p sf p

- hind, — A hat not much the worse for wear, — Each come-ly in its

- hind, — A hat not much the worse for wear, — Each come-ly in its

- hind, — A hat not much the worse for wear, — Each come - ly in its

- hind, — A hat not much the worse for wear, — come-ly in its

Ped.

mf **P**
kind. — He held them up, — and in his turn —

mf
kind. — He held them up, — and in his turn —

mf
kind. — He held them up, — and in his turn Thus

mf
kind. — He held them up, — and in his turn —

P
sf *p* *sf* *p*

Ped.

Poco più vivo.

Thus show'd his rea - dy wit;—

Thus show'd his rea - dy wit;—

show'd — his rea - dy wit;—

Thus show'd his rea - dy wit;— *mf* My head is twice as big as

Poco più vivo. (♩ = 76.)

sf *p* *Ped.* *

yours, They therefore needs must fit.—

f *sf*

D

Bass.



But let me scrape the dirt a-way, That hangs up-on your face; _____

Q *Allegro vivace.* (♩ = 126.)*mf* And stop and eat, for well you may Be in a hun-gry

Tenor.

mp Said John, It is my wedding - day, And

case.



all the world would stare, If wife should dine at



Ed - monton, And I should dine at Ware. So,

turn-ing to his horse, he said, I am in haste to dine,

poco espressivo

R *cresc.*

'Twas for your plea - sure you came here,

f *tr*

Soprano. *Molto moderato.*

Alto. Ah,

Bass. You shall go back for mine.

f *Molto moderato. (♩=88.)* *sf p*

luck - less speech, and boot - less boast! For which he paid full

luck - less speech, and boot - less boast! For which he paid full

mf
dear; For while he spake, a bray-ing ass Did sing most

mf
dear; For while he spake, a bray-ing ass Did sing most

f

loud and clear.

loud and clear.

f

dim.

S *Più mosso.*

p *accel.*

Where-at his horse did snort, as he Had heard a li - - on

S *Più mosso. (♩ = 100.)*

f *cresc.*

3 3

And gal-lop'd off with all his might, and

And gal-lop'd off with all his might, and

And gal-lop'd off, and

roar, _____ And

f

p

gal-lop'd off with all his might, As he had done be - -

gal-lop'd off with all his might, As he had done be - -

gal-lop'd off with all his might, As he had done be - -

gal-lop'd off with all his might, As he had done be - -

fore. _____

fore. _____

fore. _____

fore. _____

(♩=100.)

sf *p* *cresc.* *f*

dim. *p*

f *pp*

Vivacissimo. (♩=88.) or (♩=176.)

p A -

p A -

p A -

p A -

- way went Gil - pin, and a - way Went Gil - pin's hat and

- way went Gil - pin, and a - way Went Gil - pin's hat and

- way went Gil - pin, and a - way Went Gil - pin's hat and

- way went Gil - pin, and a - way Went Gil - pin's hat and

cresc.

wig. — He lost them soon-er than at first, For why? they were too

cresc.

wig. — He lost them soon-er than at first, For why? they were too

cresc.

wig. — He lost them soon-er than at first, For why? they were too

cresc.

wig. — He lost them soon-er than at first, they were too

P **T**

big. Now Mis-tress Gil-pin, when she saw Her hus-band post-ing

P

big. Now Mis-tress Gil-pin, when she saw Her hus-band post-ing

P

big. Now Mis-tress Gil-pin, when she saw Her hus-band post-ing

P

big. Now Mis-tress Gil-pin, when she saw Her hus-band post-ing

T

cresc.
down In - to the coun - try far a - way, She pull'd out half - a -

cresc.
down In - to the coun - try far a - way, She pull'd out half - a -

cresc.
down In - to the coun - try far, She pull'd out half - a -

mf
down, She pull'd out half - a -

cresc.

P
- crown; — And thus un - to the youth she said, That drove them to the

P
- crown; — And thus un - to the youth she said, That drove them to the

P
- crown; — And thus un - to the youth she said, That drove them to the

P
- crown; un - to the youth she said, This

P

mf
Bell, This shall be yours, when you bring back My

mf
Bell, This shall be yours, when you bring back My

mf
Bell, This shall be yours, when you bring back My

cresc. *mf*
shall be yours, this shall be yours, when you bring back My

cresc. *mf*

dim. *mf* U
hus-band safe and well, This shall be yours, when you bring back My

dim. *mf*
hus-band safe and well, This shall be yours, when you bring back My

dim. *mf*
hus-band safe and well, This shall be yours, when you bring back My

dim. *mf*
hus-band safe and well, This shall be yours, when you bring back My

dim. *p* *mf* U
hus-band safe and well, This shall be yours, when you bring back My

dim. hus - band safe and well.

dim. hus - band safe and well.

dim. hus - band safe and well.

dim. hus - band safe and well.

dim. p

The piano accompaniment features a melody in the right hand and a bass line in the left hand. The right hand has a long, sustained note in the middle of the first system, followed by a series of eighth notes in the second system. The left hand has a steady eighth-note bass line.

mp The youth did ride, and

mp The youth did ride, and

mp The youth did ride, and

mp The youth did ride, and

mp The youth did ride, and

p

The piano accompaniment continues with a melody in the right hand and a bass line in the left hand. The right hand has a series of eighth notes in the first system, followed by a series of eighth notes in the second system. The left hand has a steady eighth-note bass line.

soon did meet John com - ing back a - main; Whom

soon did meet John com - ing back a - main; Whom

soon did meet John com - ing back a - main; Whom

soon did meet John com - ing back a - main;

cresc.
in a trice he tried to stop, By catch - ing at his

cresc.
in a trice he tried to stop, By catch - ing at his

cresc.
in a trice he tried to stop, By catch - ing at his

cresc.
Whom he did try to stop, By catch - ing at his

V

rein; _____

rein; _____ *mf* But

rein; _____ *mf* But not per-form - ing

rein; _____ *mf* But not per-form - ing what he meant,

V

mf But not per-form - ing what he meant, And

not per-form - ing what he meant, *cresc.* what he meant, And

what he meant, *cresc.* not per-form - ing what he

cresc. not per -

cresc.

glad - ly would have done, The fright - ed steed he
 glad - ly would have done, The fright - ed steed he
 meant, and would have done, The fright - ed steed he
 - form - ing what he meant, The fright - ed steed he

fright - ed more, the fright - ed steed he fright - ed more, And
 fright - ed more, the fright - ed steed he fright - ed more,
 fright - ed more, the fright - ed steed he fright - ed more, And
 fright - ed more, the fright - ed steed he fright - ed more,

made him fast - er run.

p And made him, made him fast - er run.

made him fast - er run.

p And made him, made him fast - er run.

The piano accompaniment consists of a treble and bass staff. The treble staff features a melodic line with triplets and a final flourish. The bass staff provides a harmonic foundation with triplets and sustained chords.

W

mp a - way Went

mp A - way went Gil - pin and a - way Went

mp A - way went Gil - pin and a - way Went

W

f *p*

The second system continues the musical piece. It begins with a vocal staff and piano accompaniment. The vocal staff has a rest followed by the lyrics 'a - way Went' and 'A - way went Gil - pin and a - way Went'. The piano accompaniment features a treble and bass staff. The treble staff has a melodic line with triplets and a final flourish. The bass staff provides a harmonic foundation with triplets and sustained chords. The system ends with a piano accompaniment section marked with a forte (*f*) and piano (*p*) dynamic.

mp *cresc.*

The post - boy's horse right
 post - boy at his heels, The post - boy's horse right
 post - boy at his heels, The post - boy's horse right
 post - boy at his heels, The post - boy's horse right

cresc.

f

glad to miss The lum - bring of the wheels. Six
 glad to miss The lum - bring of the wheels. Six
 glad to miss The lum - bring of the wheels. Six
 glad to miss The lum - bring of the wheels. Six

cresc.

gen - tle-men up - on the road, Thus see - ing Gil - pin

gen - tle-men up - on the road, Thus see - ing Gil - pin

gen - tle-men up - on the road, Thus see - ing Gil - pin

gen - tle-men up - on the road, Thus see - ing Gil - pin

f

sempre f

fly, With post - boy scam - per-ing in the rear, They

sempre f

fly, With post - boy scam - per-ing in the rear, They

sempre f

fly, With post - boy scam - per-ing in the rear, They

sempre f

fly, With post - boy scam - per-ing in the rear, They

sempre f

raised the hue and cry: Stop thief!

raised the hue and cry: Stop thief!

raised the hue and cry: Stop

raised the hue and cry:

stop thief!

stop thief!

thief! stop thief!

A

A

A

A

11870

high - way-man! a high - way-man!

high - way-man! a high - way-man!

high - way-man! a high - way-man!

high - way-man! a high - way-man!

Not one of them was mute;

Not one of them was

Not

mute; And all and each that

one of them was mute;

mp Not one of them was mute;

dim.

p

mf And all and each that

mf pass'd. And all and each that

mp cresc. All and each that pass'd, that

p All and each that pass'd, *mf* all that

cresc.

pass'd that way Did join in the pur - suit. *f* *ff*

pass'd that way Did join in the pur - suit. *f* *ff*

pass'd that way Did join in the pur - suit. *f* *ff*

pass'd Did join in the pur - suit. *f* *ff*

f *cresc.* *ff*

8

The first system of the musical score consists of five staves. The top four staves are for the piano, and the bottom staff is for the vocal line. The piano part begins with a series of chords in the right hand and single notes in the left hand. The vocal line enters with a series of eighth notes, marked with a forte (*f*) dynamic. The piano accompaniment features several triplet figures in the right hand, marked with a '3' and a slur. The vocal line concludes with a 'dim.' (diminuendo) marking.

The second system of the musical score consists of five staves. The top four staves are for the piano, and the bottom staff is for the vocal line. The piano part begins with a series of chords in the right hand and single notes in the left hand. The vocal line enters with a series of eighth notes, marked with a mezzo-forte (*mf*) dynamic. The piano accompaniment features several triplet figures in the right hand, marked with a '3' and a slur. The vocal line concludes with a 'dim.' (diminuendo) marking.

Y

mf

And

mf

And now the turn - pike

Y

p

mf And now the turn-pike gates a - gain Flew *cresc. -*

now the turn-pike gates a - gain Flew o - pen,

mf And now the turn-pike gates a - gain Flew *cresc. -*

gates a - gain Flew o - pen, flew

f o - pen in short space; The toll - men think-ing *cresc. -*

f o - pen in short space; The toll - men think-ing

f o - pen in short space; The toll - men think-ing *cresc. -*

f o - pen in short space; The toll - men think-ing

f do

as be - fore, the toll - men think - ing as be - fore, That

as be - fore, the toll - men think - ing as be - fore,

as be - fore, the toll - men think - ing as be - fore, That

as be - fore, the toll - men think - ing as be - fore,

The piano accompaniment consists of a right hand with triplet eighth notes and a left hand with chords and single notes.

Gil - pin rode a race, that Gil - pin rode a

That Gil - pin rode a race, that

Gil - pin rode a race, that Gil - pin rode a

That Gil - pin rode a race, that

The piano accompaniment continues with triplet eighth notes in the right hand and chords in the left hand, marked with *sempre f* and *sf*.

race, that Gil - - - pin rode a

Gil - pin rode a race, he rode a

race, that Gil - pin rode a

Gil - pin rode a race, Gil - pin rode a

8

ff

sf

race.

race.

race.

race.

ff

ff

ff

f And so he did, and won it too, —

f And so he did, and won it too, —

f And so he did, and won it too, —

f And so he did, and won it too, —

f And so he did, and won it too, —

mf For he got first to town. Nor stopp'd till where he

mf For he got first to town. Nor stopp'd till where he

mf For he got first to town. Nor stopp'd till where he

mf For he got first to town. Nor stopp'd till where he

mf For he got first to town. Nor stopp'd till where he

mf For he got first to town. Nor stopp'd till where he

f For he got first to town. Nor stopp'd till where he

mf For he got first to town. Nor stopp'd till where he

mf For he got first to town. Nor stopp'd till where he

mf For he got first to town. Nor stopp'd till where he

had got up, nor stopp'd till where he had got up, He did a -

had got up, nor stopp'd till where he had got up, He did a -

had got up, nor stopp'd till where he had got up, He did a -

had got up, nor stopp'd till where he had got up, He did a -

dim. *f* *p*

poco rit. *sostenuto* *rit.* *Allegro moderato.*

-gain get down. Now let us sing, Long

-gain get down. Now let us sing, Long

-gain get down. Now let us sing, Long

-gain get down. Now let us sing, Long

poco rit. *sostenuto* *rit.* *Allegro moderato. (♩=108.)*

f *f*

live the King, And Gil - pin long live he; And

live the King, And Gil - pin long live he; And

live the King, And Gil - pin long live he; And

when he next doth ride a - broad, — May I be there to

when he next doth ride a - broad, May I be there to

when he next doth ride a - broad, May I be there to

ff AA

Now let us sing, Long live the King, And

ff

see! Now let us sing, Long live the King, And

ff

see! Now let us sing, Long live the King, And

ff

see! Now let us sing, Long live the King, And

AA

ff

Ped. *

sempre ff

Gil - pin, long live he; And when he next doth

sempre ff

Gil - pin, long live he; And when he next doth

sempre ff

Gil - pin, long live he; And when he next doth

sempre ff

Gil - pin, long live he; And when he next doth

sempre ff

Ped. *

ride a - broad, and when he next doth ride, and when he

ride a - broad, and when he next doth ride, and when he

ride a - broad, and when he next doth ride, and when he

ride a - broad, and when he next doth ride, and when he

rit. *ff* next doth ride a - broad, May I be there to

ff next doth ride a - broad, May I be there to

rit. *ff* next doth ride a - broad, May I be there to

ff next doth ride a - broad, May I be there to

largamente *rit.* *ff* next doth ride a - broad, May I be there to

ff next doth ride a - broad, May I be there to

ff next doth ride a - broad, May I be there to

ff next doth ride a - broad, May I be there to

Vivacissimo.

Four vocal staves (Soprano, Alto, Tenor, Bass) in treble and bass clefs, key of D major (two sharps), and 2/2 time. Each staff begins with a fermata over a whole note, followed by the word "see!" and a long horizontal line indicating a sustained note. The first staff has a fermata symbol above the first note.

Vivacissimo. (♩ = 88.)

Piano introduction in D major, 2/2 time. The right hand features eighth-note chords and triplets. The left hand features a triplet of eighth notes. The piece begins with a forte (*ff*) dynamic. The first staff has a fermata symbol above the first note. The word "Ped." is written below the first staff.

Piano accompaniment in D major, 2/2 time. The right hand features eighth-note chords and triplets. The left hand features a triplet of eighth notes. The piece begins with a forte (*ff*) dynamic. The first staff has a fermata symbol above the first note. The word "Ped." is written below the first staff.